

Np 9  
3413-



à son Colleague et ami Ch. DANCLA

Fantaisie de Concert  
SUR  
La Reine de Chypre  
(de J. F. HALEVY)

POUR  
V I O L O N

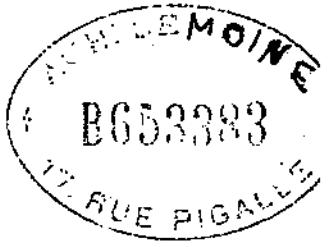
avec accompagnement de Piano

PAR  
D. ALARD

Op. 58      Prix 9<sup>f</sup>

PARIS. H. LEMOINE, ÉDITEUR.  
17, Rue Pigalle.

Deposé selon les traités internationaux.  
(H. 8270)



2020年12月23日

Mr 9  
3413-

# LA REINE DE CHYPRE

FANTAISIE POUR LE VIOLON

D. ALARD. Op. 58.

A son collègue et ami Ch. DANCLA.

Professeur au Conservatoire.

VIOLON.

All<sup>o</sup> agitato.

Tutti. Solo. *f*

*f*

*p*

*Espress.* *Cresc.*

4<sup>e</sup> Corde. *f*

4<sup>e</sup> Corde. *p* *Cresc.*

*Dolce.*

4<sup>e</sup> Corde. *f*

*And<sup>te</sup> espressivo.* 4<sup>e</sup> Corde. *tr*

4<sup>e</sup> Corde.

4<sup>e</sup> Corde. -

4<sup>e</sup> Corde. -

4<sup>e</sup> Corde. -

2<sup>e</sup> Corde. -  
*Dolce.*

2<sup>e</sup> Corde. -  
*Poco riten.*

2<sup>e</sup> Corde. -  
*Rall.*

*Animato.*  
*f*

4<sup>e</sup> Corde. -

1<sup>o</sup> Tempo.  
4<sup>e</sup> Corde. -  
*Dimin.*

*Allegretto.*  
*Tutti.*  
*f*

VIOLON.

*Solo.*  
*Leggiero.*

*Cresc.* *f*

*p*

*Cresc.*

*f*

*Brillante.*

*p*

*Cresc.*

*f*

*Ral - lentan - da.*

*Ad libit.*

*Dimin.*

*And<sup>te</sup> Mod<sup>to</sup> 3<sup>e</sup> Corde.*

*Dolce.*

*3<sup>e</sup> Corde. - - - 2<sup>e</sup> Corde.*

*Poco animato.*

*Cresc.*

*2<sup>e</sup> Corde.*

*2<sup>e</sup> Corde.*

*Dolce.*

*All<sup>o</sup> moderato.*

*Poco rallent.*

4<sup>e</sup> Corde.

*p*

*tr*

*Cresc.*

*p*

*Poco a poco cresc.*

*f*

*Maestoso.*

*Poco ritard.*

*Ad libit.*

*p*

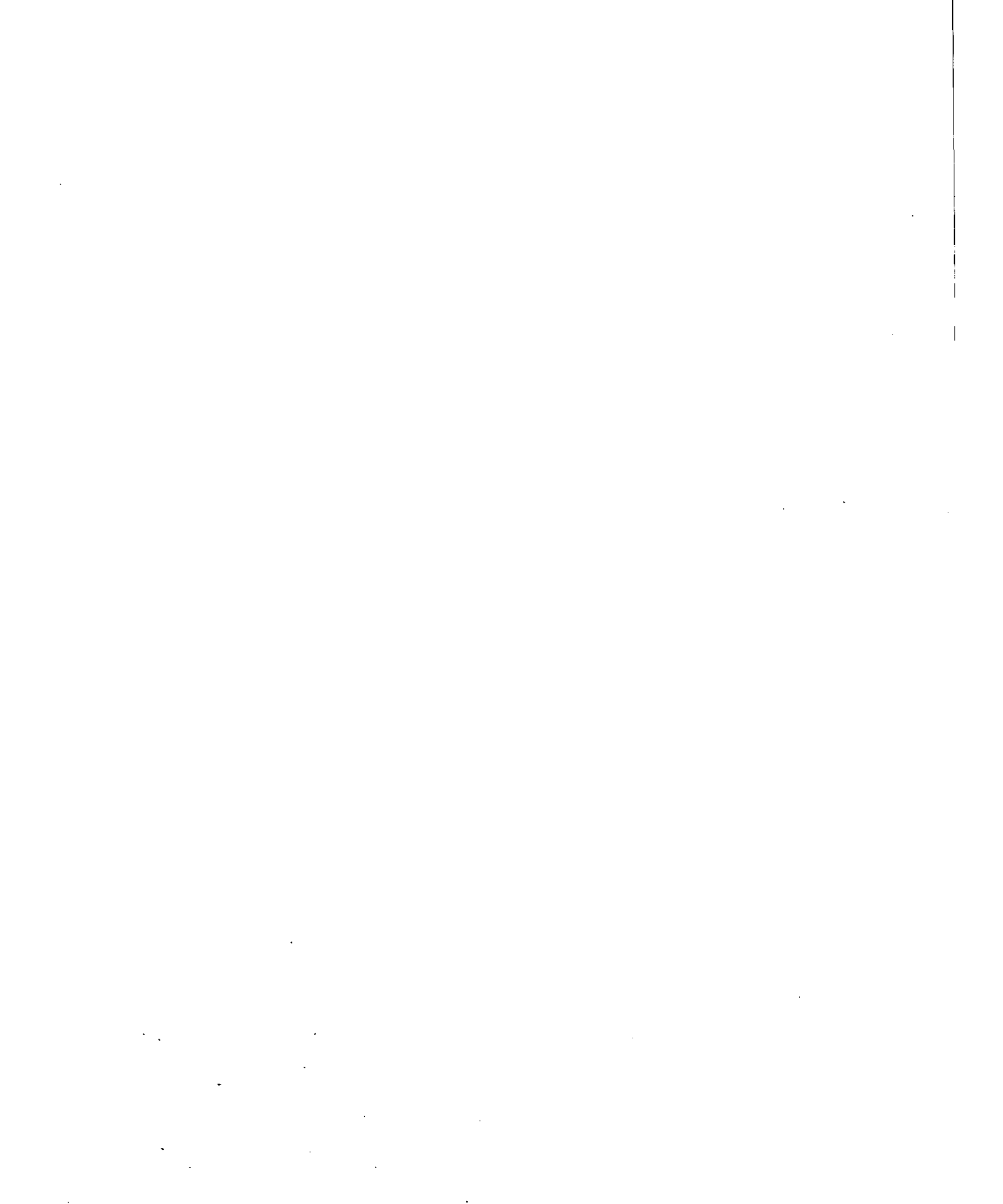
*Cresc.*

*1<sup>o</sup> Tempo.*

*Poco ritard.*



This page of violin sheet music contains ten staves of notation. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Technical markings include fingering numbers (0, 1, 2, 3, 4) and slurs. Dynamics are indicated by 'p' (piano) and 'Cresc.' (crescendo). The piece concludes with a fermata over the final note.



M<sub>p</sub><sup>9</sup>  
3413<sup>-</sup>

# LA REINE DE CHYPRE

FANTAISIE POUR LE VIOLON

D. ALARD. Op. 58.

A son collègue et ami Ch. DANCLA.

Professeur au Conservatoire.

Violon

All<sup>o</sup> agitato.  
Tutti.

PIANO.

*p*

*Cresc.*

Solo.

*f*

*Espress.*

*Cresc.*

4<sup>e</sup> Corde.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. The lower staff is a bass clef with the same key signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features a piano (*p*) dynamic marking in the upper staff. Both the upper and lower staves include *Cresc.* (Crescendo) markings, indicating a gradual increase in volume. The melodic and harmonic textures are consistent with the first system.

The third system introduces a *Dolce.* (Dolce) marking in the upper staff, suggesting a softer, sweeter tone. The piano (*p*) dynamic is also present in the lower staff. The notation continues with intricate melodic patterns and accompaniment.

The fourth system shows further development of the musical themes. The upper staff continues with its melodic line, while the lower staff provides a steady accompaniment. The notation is dense with notes and rests, typical of a technical or virtuosic piece.

The fifth system begins with a *4<sup>e</sup> Corde.* marking, likely referring to the fourth string of a violin. It features a forte (*f*) dynamic marking. The notation includes triplets and other complex rhythmic figures. The system concludes with a double bar line and repeat signs.

And<sup>te</sup> espressivo.

4<sup>a</sup> Corde.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo/mood is 'And<sup>te</sup> espressivo.' and the instruction is '4<sup>a</sup> Corde.' The music features a melodic line in the treble clef and a rhythmic accompaniment in the grand staff.

4<sup>a</sup> Corde.

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system. The tempo/mood remains 'And<sup>te</sup> espressivo.' and the instruction is '4<sup>a</sup> Corde.'

4<sup>a</sup> Corde.

Third system of musical notation. It continues the piece with the same three-staff format. The tempo/mood remains 'And<sup>te</sup> espressivo.' and the instruction is '4<sup>a</sup> Corde.'

4<sup>a</sup> Corde.

Fourth system of musical notation. It continues the piece with the same three-staff format. The tempo/mood remains 'And<sup>te</sup> espressivo.' and the instruction is '4<sup>a</sup> Corde.'

4<sup>a</sup> Corde.

2<sup>a</sup> Corde.

Dolce.

Fifth system of musical notation. The first part of the system continues with the '4<sup>a</sup> Corde.' instruction. The second part of the system, starting with a double bar line, is marked '2<sup>a</sup> Corde.' and 'Dolce.' The tempo/mood remains 'And<sup>te</sup> espressivo.'

The first system consists of three staves. The top staff is a single melodic line for the 2nd string, starting with a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth notes and chords.

The second system continues the musical piece. It includes a marking "Poco riten." (Poco ritardando) above the first staff. The notation follows the same three-staff structure as the first system, with melodic and accompaniment parts.

2<sup>a</sup> Corde.

Animato.

The third system is marked "Animato." and includes a dynamic marking "f" (forte). It continues the three-staff musical notation with more complex melodic and accompaniment patterns.

The fourth system is marked "4<sup>a</sup> Corde." (4th string). The notation continues across the three staves, showing a transition in the melodic line.

1<sup>o</sup> Tempo.

4<sup>a</sup> Corde.

The fifth system is marked "1<sup>o</sup> Tempo." and "4<sup>a</sup> Corde.". It includes a dynamic marking "p" (piano) and a "Dimin." (diminuendo) marking. The notation concludes with a final cadence in the 4/4 time signature.

Tutti.  
Allegretto.

The first system of the musical score consists of two staves. The upper staff is for the violin, and the lower staff is for the piano. Both are in the key of D major and 2/4 time. The tempo is marked 'Tutti. Allegretto.' and the dynamic is 'f' (forte). The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with some grace notes.

Solo.

Leggiero.

*p*

The second system continues the piece. The tempo is now 'Solo. Leggiero.' and the dynamic is 'p' (piano). The violin part is more prominent, featuring a series of eighth-note runs and slurs. The piano accompaniment remains consistent with the first system, providing a rhythmic foundation.

The third system shows further development of the solo violin part, with more complex rhythmic patterns and slurs. The piano accompaniment continues to support the melody with its steady eighth-note accompaniment.

The fourth system continues the musical progression. The violin part features a series of sixteenth-note runs, and the piano accompaniment maintains its rhythmic pattern.

The fifth and final system of the page concludes the piece. Both the violin and piano parts feature a 'Cresc.' (crescendo) marking, indicating a gradual increase in volume. The violin part ends with a series of sixteenth-note runs, and the piano accompaniment provides a final harmonic support.



First system of musical notation, featuring a treble clef with a melodic line and a grand staff with piano accompaniment. The key signature has one sharp (F#). The first measure includes a dynamic marking of *f*.

Second system of musical notation, continuing the piece with similar melodic and accompanimental parts. The piano part features some chordal textures.

Third system of musical notation, showing a change in dynamics with a *p* (piano) marking in both the treble and bass staves.

Fourth system of musical notation, featuring a *Cresc.* (crescendo) marking in both staves, indicating a gradual increase in volume.

Fifth system of musical notation, concluding the page with a *f* (forte) dynamic marking and a final cadence.

*Brillante.*

*p* *Cresc.* *f*

*Ral - lentan - do.*  
*Ad libitum.* *Dimin.*

And<sup>te</sup> Mod<sup>to</sup> 5<sup>e</sup> Corde.

And<sup>te</sup> Mod<sup>to</sup> Dolce.

*p*

3<sup>e</sup> Corde.

2<sup>e</sup> Corde.

*Poco animato.*

2<sup>e</sup> Corde.

*Cresc.*

2<sup>e</sup> Corde.

*Dolce.*

*Poco rallent.*

*Suivez*

All<sup>o</sup> moderato.

4<sup>a</sup> Cords.

Musical notation for the first system, measures 1-4. It includes a vocal line and a piano accompaniment with a 'pp' dynamic marking.

4<sup>a</sup> Cords.

Musical notation for the second system, measures 5-8. It includes a vocal line and a piano accompaniment with 'Cresc.' markings.

Musical notation for the third system, measures 9-12. It includes a vocal line and a piano accompaniment with 'f' and 'p' dynamic markings.

Musical notation for the fourth system, measures 13-16. It includes a vocal line and a piano accompaniment with 'Cresc.' and 'f' markings.

Musical notation for the fifth system, measures 17-20. It includes a vocal line and a piano accompaniment with 'Poco ritard.' and 'Suivez.' markings.

Muзыкальный фрагмент, состоящий из шести систем нотной записи. Каждая система включает две стaves: верхнюю (сопрано) и нижнюю (альто/тенор). Музыка написана в тональности D-dur (два диэза) и метре 3/4. В начале первой системы указано *Maestoso.* и номер страницы **11**. В конце первой системы — *Ad libitum.* Вторая система начинается с *Maestoso.* и содержит динамические обозначения *p* (piano) в обеих стаях. Третья система содержит динамические обозначения *Cresc.* (crescendo) в обеих стаях. Четвертая система начинается с *f* (forte) и содержит динамические обозначения *Poco ritard.* (poco ritardando) и *Suivez.* (suivez). Пятая и шестая системы начинаются с *1<sup>o</sup> Tempo.* (1-е темпо). Музыкальный язык характеризуется сложными ритмическими рисунками, связками и арpeggio.



A musical score for piano, consisting of five systems of staves. Each system includes a single treble clef staff at the top and a grand staff (treble and bass clefs) below it. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The first system shows a melodic line in the treble staff and a bass line in the grand staff. The second system features a complex, rapid sixteenth-note passage in the treble staff, with a piano (*p*) dynamic marking. The third system continues with similar rapid passages and piano dynamics. The fourth system begins with a *Cresc.* (Crescendo) marking and features increasingly dense and rapid sixteenth-note textures in the treble staff. The fifth system concludes the piece with a final melodic flourish in the treble staff and a steady bass line.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It features a more melodic line with some rests. The bottom staff is a bass clef with a key signature of two sharps, providing a harmonic accompaniment with chords and moving lines.

The second system of musical notation consists of three staves. The top staff continues the complex melodic line from the first system. The middle staff shows a more rhythmic accompaniment with some chords and eighth notes. The bottom staff continues the harmonic accompaniment with a steady bass line.

The third system of musical notation consists of three staves. The top staff features a very dense and intricate melodic passage with many sixteenth notes. The middle staff has a more active accompaniment with chords and eighth notes. The bottom staff continues the harmonic accompaniment with a steady bass line.

The fourth system of musical notation consists of three staves. The top staff concludes the complex melodic line with a final flourish. The middle staff has a more active accompaniment with chords and eighth notes. The bottom staff concludes the harmonic accompaniment with a steady bass line. The system ends with a double bar line and a fermata over the final notes.

# TRIOS

POUR

## PIANO ET AUTRES INSTRUMENTS

### PIANO, VIOLON ET VIOLONCELLE

<b>A. MINÉ.</b> 1 Le Chalet.	<b>P. WAGNER.</b> 9 Norma.	<b>P. WAGNER.</b> 17 Otello.
— 2 Le Magon.	— 10 I Puritani.	— 18 Il Pirata.
— 3 Nabuchodonosor.	— 11 Moïse.	— 19 La Sonnambula.
— 4 L'Etoile de Séville.	— 12 Nozze di Figaro.	— 20 La Sémiramis.
— 5 Linda di Chamouni.	— 13 Don Juan.	— 21 Il Barbiere di Siviglia.
— 6 La Fille du Régiment.	— 14 L'Elisir d'Amore.	— 22 La Flûte enchantée.
<b>P. WAGNER.</b> 7 Pollux o I Martiri.	— 15 La Gazza Ladra.	
— 8 Anna Bolena.	— 16 Il Matrimonio Segreto.	

Chaque numéro, prix : 9 francs

<b>BEETHOVEN.</b> op. 1 Trois trios. Chacun.. 9 »	<b>DEJAZET.</b> op. 29 Grand trio..... 18 »	<b>LIEDERSDORFF.</b> Trio..... 12 »
<b>BERTINI H.</b> op. 88 Nocturne..... 9 »	<b>DE GRANDVAL (V*)</b> op. 7 1 <sup>er</sup> trio..... 15 »	<b>MATSEDER</b> op. 34 1 <sup>er</sup> trio..... 12 »
— op. 48 Gr. triodédié à Onslow 19 »	<b>HERZ</b> op. 54 Grand trio..... 12 »	(Ce trio peut se jouer en duo piano et violon)
— op. 70 Trio dédié à Vidal... 12 »	<b>HILLER F.</b> op. 8 1 <sup>er</sup> trio..... 12 »	<b>MOLINO L.</b> 2 nocturnes sur des motifs de
— op. 79 1 <sup>er</sup> Sextuor réd. en trio 15 »	— op. 7 2 <sup>e</sup> trio..... 12 »	Rossini. N° en mi <sup>b</sup> n° 2 en si <sup>b</sup> chacun. 7 50
— op. 85 2 <sup>e</sup> — à Cramer. 15 »	— op. 8 3 <sup>e</sup> trio..... 12 »	<b>MOSCHELES.</b> op. 17 Introduction et variat. 7 50
— op. 90 3 <sup>e</sup> — à M. de Louvois..... 15 »	<b>HUMMEL.</b> op. 22 Trio..... 6 »	<b>OSBORNE. G.</b> op. 35 1 <sup>er</sup> trio..... 12 »
<b>BERTINI H.</b> op. 114 4 <sup>e</sup> Sextuor à M. Peruzzi..... 15 »	<b>HUNTEN.</b> op. 14 Trio..... 12 »	— op. 42 2 <sup>e</sup> trio..... 15 »
<b>BERTINI H.</b> op. 124 5 <sup>e</sup> Sextuor..... 15 »	— op. 91 Trio..... 12 »	— op. 52 3 <sup>e</sup> trio..... 15 »
<b>BOCHSA.</b> op. 9 Trois trios. Chacun.. 9 »	<b>KALKBENNER.</b> op. 26 3 <sup>e</sup> trio..... 9 »	<b>SAMARY L. J.</b> op. 5 France et Espagne.... 15 »
<b>BOHNER.</b> op. 39 Trio..... 12 »	<b>LABARRE.</b> Triosur des motifs de Donizetti..... 9 »	<b>RIES</b> op. 143 Trio..... 12 »
	<b>LACOMBE.</b> op. 12 Grand trio..... 18 »	<b>WEBER</b> op. 68 Trio..... 15 »

### PIANO, FLUTE ET VIOLON

<b>A. MINÉ.</b> Les mêmes ouvrages que pour piano, violon et violoncelle. N° 1 à 6. Chacun..... 9 »	<b>P. WAGNER.</b> Les mêmes ouvrages que pour piano, violon et violoncelle. N° 7 à 22. Chacun..... 9 »
<b>HAYDN.</b> Douze symphonies réduites en trio. Chacune..... 15 »	

- 1 En mi<sup>b</sup> majeur.
- 2 En ré majeur.
- 3 En mi<sup>b</sup> majeur.
- 4 En ut majeur.

- 5 En ré majeur.
- 6 En ut majeur.
- 7 En ut majeur.
- 8 En si<sup>b</sup> majeur.

- 9 En ut mineur.
- 10 En ré majeur.
- 11 En sol majeur.
- 12 En si<sup>b</sup> majeur.

<b>MOZART.</b> Douze symphonies réduites en trio. Chacune..... 15 »	
---	--

- 1 En ré majeur.
- 2 En sol mineur.
- 3 En mi<sup>b</sup> majeur.
- 4 En ut majeur.

- 5 En ré majeur.
- 6 En ut majeur.
- 7 En ré majeur.
- 8 En ré majeur.

- 9 En ré majeur.
- 10 En ut majeur.
- 11 En si<sup>b</sup> majeur.
- 12 En sol majeur.

### PIANO, FLUTE ET VIOLONCELLE

<b>A. MINÉ.</b> Les mêmes ouvrages que pour piano, violon et violoncelle. Chacun..... 9 »	<b>P. WAGNER.</b> Les mêmes ouvrages que pour piano, violon et violoncelle. Chacun..... 9 »
<b>TULOU.</b> op. 54 bis. Grand trio..... 12 »	<b>HUNTEN.</b> op. 91 bis. Trio..... 12 »
<b>HUNTEN.</b> op. 14 bis. Trio..... 12 »	<b>SAMARY.</b> France et Espagne..... 15 »
	<b>WEBER.</b> Op. 63. Trio..... 15 »

### PIANO, ORGUE, VIOLON ET VIOLONCELLE (non obligé)

Les Beautés Classiques, réduites par A. Blanc.

<b>HAYDN.</b> 1 Hymne Autrichien..... 8 »	<b>MOZART.</b> 8 Andante con variationi du quintette en la..... 10 »	<b>HAYDN.</b> 13 Andante de la symphonie impériale..... 8 »
<b>MOZART.</b> 2 Menuet favori de la symp <sup>le</sup> en sol..... 8 »	<b>BEETHOVEN.</b> 9 Menuet du septuor..... 7 50	<b>MOZART.</b> 14 Andante du 7 <sup>e</sup> quatuor.... 7 50
<b>BEETHOVEN.</b> 3 Variations du septuor..... 9 »	<b>HAYDN.</b> 10 Menuet de la symphonie de la Reine..... 7 50	<b>BEETHOVEN.</b> 15 Adagio du septuor..... 9 »
<b>HAYDN.</b> 4 Andante de la symp <sup>le</sup> en sol..... 9 »	<b>MOZART.</b> 11 Menuet de la symphonie en mi <sup>b</sup> ..... 8 »	<b>HAYDN.</b> 16 Menuet de la symp <sup>le</sup> en ré..... 8 »
<b>MOZART.</b> 5 Larghetto du quintette en la..... 8 »	<b>BEETHOVEN.</b> 12 Andante de la symp <sup>le</sup> en ut..... 10 »	<b>MOZART.</b> 17 — en ut..... 7 50
<b>BEETHOVEN.</b> 6 Andante de la symp <sup>le</sup> en la..... 10 »		<b>BEETHOVEN.</b> 18 — en ut..... 9 »
<b>HAYDN.</b> 7 Andante de la symp <sup>le</sup> en ré..... 9 »		

### PIANO ET DIVERS INSTRUMENTS

<b>FUCHS.</b> Nocturne pour 2 cors et basson. 4 80	<b>MOLINO.</b> 2 nocturnes sur des motifs de Rossini, pour harpe, violon et basse. Chac. 7 50	<b>CLA PISSON.</b> Trio pour piano, violon et cornet..... 9 »
<b>SAUVEBÉ.</b> Six trios pour 2 cornets et basse. La partie de basse peut être exécutée par un trombone, un ophicléide ou un basson. 5 »	<b>VOBANON.</b> Trois trios..... 6 »	<b>NIESSEL ET NINE.</b> Trois trios, 2 cornets et piano. Chacun..... 9 »
<b>CARULLI.</b> Nocturne pour flûte, violon, guitare, 2 hautbois. Chacun..... 6 »	<b>ALARD.</b> 4 <sup>re</sup> 2 <sup>e</sup> et 3 <sup>e</sup> symphonies réduites pour 2 violons et piano. Chacune..... 18 »	<b>WEBER.</b> op. 3 Trio pour 2 violons et piano..... 12 »
<b>BATAYES.</b> op. 80 Trois aubades. Chacune. 6 »	<b>SAMARY.</b> France et Espagne, pour hautbois, piano et violoncelle..... 15 »	
<b>DE LOTER.</b> op. 40 La Flûte enchantée de Mozart. Arrangée pour guitare, violon et alto 9 »	<b>SAMARY.</b> France et Espagne, pour piano, clarinette et violoncelle..... 15 »	

# HENRY LEMOINE

PARIS

Propriété pour tous pays.